



The Stage

The Actors and the Plays before the Public Eye

THIS WEEK'S ATTRACTIONS.

Salt Lake Theater—"The Tenderfoot," Monday and Tuesday nights, "A Texas Steer," Wednesday afternoon and night, Frank Daniels in "The Office Boy," Tuesday, Friday and Saturday nights and Saturday afternoon.

Grand Theater—"The Convict's Daughter," Monday, Tuesday and Wednesday nights and Wednesday afternoon.

"The Tenderfoot," with Phil Ryley in the principal role, will be presented at the Salt Lake Theater on Monday and Tuesday evenings. This Western musical novelty has had great popularity in the East, having the Chicago record of 152 performances. Two of its songs, "My Alamo Love" and "The Tortured Thomas Cat," have become famous.

"The tenderfoot" is Prof. Zachary Pettibone, LL.D., B.A., a guileless tutor from Vermont, whose travels in charge of a party of young ladies takes him to the Texas border.

A Texas heiress named Marion Worthington attends a military masquerade and is given the affront of a kiss by a drunken trooper. She leaves the ballroom in a rage, declaring that no man in the whole regiment of Texas rangers is worthy and that she would sooner marry a beggar. The Colonel, Paul Winthrop, takes this as a defiance and follows her, made up as a cowboy. Marion is urged to marry by an old friend and well-wisher. The dashing cowboy arrives at this particular juncture when she is most anxious to carry out the spirit of her parting speech to the rangers—in fact, a marriage from motives of revenge. She asks the masquerading soldier to share her fortune and he accepts.

The second act shows a wedding celebration, which is interrupted by the alarm of an Indian outbreak. Winthrop has to change his cowboy clothes for his regimentals, betraying himself to his bride. This makes her doubly resentful toward the rangers, and particularly toward her husband. She follows him on his campaign, made up herself like a cowboy, and provokes a duel. Friends intercede and replace the deadly bullets in her pistol with blanks. The Colonel sees through the disguise, and when they exchange shots he falls as though wounded, and she, thinking it a fact, forgets her hate in true womanly solicitude—the conclusion is reached naturally.

The company comprises, in addition to Phil Ryley, George E. Romain, Thomas Cameron, George McKay, J. F. Rooney, J. R. Bartlett, M. Baldwin, Tom Richey, Mary Malatesta and Mabel Lorenza.

Year after year Hoyt's "A Texas Steer" goes over the circuits, and each year earns a big sum for its owners. This is its fifteenth season, with no diminution in its staying qualities. This play has been better cared for than some of the Hoyt productions, as the cast has always been good. The original "Texas Steer" quartette is still with the company. The play will be given at the Salt Lake Theater Wednesday afternoon and night.

Frank Daniels comes to the Salt Lake Theater on Thursday night for three nights and a matinee, in his musical

comedy, "The Office Boy," with Sallie Fisher in a prominent part.

"The Office Boy" last winter enjoyed a three-months' run in New York city, where it received much praise. It has since been seen in other large Eastern cities and was one of the World's fair attractions in St. Louis. In it Daniels represents an office boy who masquerades as a jockey, and from the time of his entrance to the finale the fun is said to never let up. Good songs and comical situations abound, and the predicaments into which the unfortunate office boy gets are described as being ludicrous in the extreme. The musical score by Ludwig Englander is said to be both tuneful and musically, and to contain three or four numbers that are destined to great popularity. Among them the greatest hit appears to be a comic song by Mr. Daniels called "I'm on the Water Wagon Now." The company is reported to be a very large and clever one, and the dresses and scenery are described as rich and sumptuous.

"The Convict's Daughter" will be the attraction at the Grand Theater the first half of the week. It gets this send-off from its eloquent press agent: "To go into the play itself, nothing can be said to detract from its worth. In the entire company, from the actor who interprets the leading part down to the mere stage loiterers, there is not one single person who has been negligently selected or unintelligently cast. This comedy-drama, which lacks all the melodramatic thunder of bygone days, is new and unknown, but cannot remain so, for its magnificent staging at once becomes its herald and sounds its own alarm. Nothing has been sacrificed to appearance, for there is brought together a series of incidents that hold the interest as has nothing that has come before it. The situations, the motives, the characters commingle without the least jarring or tugging or straining, giving a pleasing finesse to a story that is said to be taken from life. The climaxes develop quickly and break magnificently, while the lighter moments are as rolling as a Sousa march, the sentimental fragments being truly natural and the comedy bits as sparkling as the lights which adorn the stage."

"Arizona" will be at the Grand Theater for a week, beginning October 3. While this play was in London the King and Queen attended one of the performances. At the conclusion of the play there was a pleasant little ceremony. Bonita, the leading lady of the piece, was summoned to the royal box, where she presented to the Queen a beautiful bouquet composed of lilies of the valley, white orchids and white heather, bound with a ribbon in red, white and blue stripes—the American colors. The bouquet was presented on behalf of the American company playing in "Arizona," and her Majesty said to Bonita: "It is a splendid play, well acted. I enjoyed it very much." Their Majesties shook hands with the young

glanced at the amount and, not feeling quite ready to settle it at that, passed together, with a postage stamp, the cut envelope, then facetiously wrote across the back: "Opened by mistake—N. C. Goodwin."

Following the example set by "The Wizard of Oz," Klaw and Erlanger announce the forthcoming production of "The Pearl and the Pumpkin," a dramatization of a book by W. W. Denslow bearing the same title. The scenes will be laid, it is said, in a village in Vermont and in Bermuda. The piece will be a fantastic fairy story of modern times.

Effie Fay jumped to celebrity in one

of a haircut and shave. He remembered his encounter with the town's barber and decided only to have his hair cut and to shave himself. Seating himself in the chair, he looked around and saw that the shop had been newly decorated. He told the barber that his place was greatly improved, and the barber, who had heard of the actor, said: "Yes, and it cost me a lot of money. Were you ever in here before? I don't seem to remember your face." "Oh, it's all healed up now," said the actor.

De Wolf Hopper relates an incident which he says made him doubly proud of his work and which called forth what Mr. Hopper says is the greatest tribute he ever received. "Some years ago there

hours a day whether they feel like it or not, while the chorus girls work in very much easier. She is in one sense public property, but in another she is entirely separated from and independent of the public."

"How about the temptations of the stage?" "Well, they may be stronger and more numerous than those in the path of girls in other ranks of wage earners, but I doubt it. If a girl has good common sense and keeps her head about her, she will have no trouble in avoiding them."

"Does the average chorus girl find the reality of work on the stage up to her ideal of the situation?" "Yes, she does. The glamour of the footlights, the freedom of the life, the Bohemian atmosphere, which beckons her on, she finds really exists. Some of them complain, but you rarely find one relinquishing her position voluntarily. It is the standard of chorus girls improving."

"I think so, undoubtedly. A better class of girls is getting into the chorus than formerly. Girls from good families who have become poor are seeking the stage every day, and especially those with voices for the brass, they have to begin at the bottom if they wish to achieve anything."

"What are some of the rules for getting on—advancing from the chorus to a place in the cast?"

"A girl either gets ahead by her own push and nerve, or her manager takes a fancy to her and pushes her ahead; but she must have confidence in herself, and this will enable her to convince her manager that she has ability. She must also work hard, for although

I have said that a chorus girl is not so hard as that in other professions, I mean that it is not so long or exacting, and that the amount of labor counts for far less in her case."

"How is the entente cordiale between chorus girls in the same company?" "They are usually as jealous as other prima donnas, and the slightest step one makes in advance of another, if one gets a better place in the picture by a few inches, or a larger salary, the others are envious. Yet they are magnanimous and generous to each other. Chorus girls are sick for a week not to be larger than her."

"So you would rather be a chorus girl than anything else you know of?" "Yes, I would. I have been stage a year now, and believe me, the possibilities it holds out to work at anything else you know of, that lies before any young girl with an ounce of brain and a wee talent. For the few, however, who gifts the question answers itself."

Shirt Waist Sale. \$5.00 on the \$10.00 in Green stamps given with each purchase of silk, mohair, Oxford, zephyr and waists. Prices cut in half, \$2.50, \$4.00 and \$5.00 each. Sale 26th and 27th streets. R. K. THOMAS DRY GOODS.



DOLLY GIRLS IN THE "TENDERFOOT."

actress, who was overwhelmed at their graciousness. In presenting the bouquet Bonita said: "I wish the fragrance of these flowers could convey to your Majesties the deep love and respect felt for you by the American people. The King smiled and remarked, 'Very pretty, very pretty.'"

Sallie Fisher is quoted in the Denver Republican as saying: "I began my musical career in Salt Lake City. I was a member of a local opera company. In fact, I was the prima donna and was the only Gentile in the company, all the rest being Mormons. I thought I was the real thing until I came East and was forced to become a member of the chorus of the 'Burgomaster' company. No one seemed to realize that I had been a prima donna on the shores of the saline sea of the plains. My experience with the company proved invaluable, however, and I soon advanced to a good position with 'The Billions,' and only left that organization after the sad death last winter of Jerome Sykes, when Mr. Daniels selected me for my present position. For the Mormons I have nothing but good to say. I know them personally, and have found them to be most delightful people."

Maude Adams begins her Southern tour on October 13, making her first appearance south of the Mason and Dixon line.

Oliver Doud Byron, who for a full quarter of a century was prominent on the American stage, but who has for several years been in retirement, will make his appearance behind the footlights this season. He will be a member of the company of Ada Rehan, who is his sister-in-law. Mr. Byron's first success was in "Don Cesar de Bazan," but his name is identified with the melodrama "Across the Continent," which he played for twenty-two years, visiting nearly every city, town, or hamlet in the United States. He is the father of Arthur Byron, who is to be Maude Adams' leading man this season. His wife was Kate Crehan, a sister of Ada Rehan and of the late Hattie Russell.

One of the severest criticisms of a performance of record is cited by Tim Murphy on a company which played in a Georgia city the night before he did. All the writer said was: "From our impression of last night's show, we should advise the troupe to adopt as its motto the trademark of a widely advertised candy, 'We work while you sleep.'"

John C. Fisher and Thomas W. Ryley will present here, in November, a production of "Glittering Gloria," which will serve to introduce Miss Isadore Rush in a new and attractive role. Messrs. Fisher and Ryley have provided an excellent company and most elaborate stage settings.

When "Fantana" is seen at the Garrick theater, Chicago, October 3, the Messrs. Shubert promise a spectacular production. The cast, including Jefferson De Angelis, Adele Ritchie, Katie Barry, Julia Sanderson, Nellie Follis, Hubert McCoy, Frank Rushworth, Hubert Willie, George Behan and Robert Broderick, is now busy rehearsing in New York and the finishing touches will be put on in Chicago. One hundred and twenty people will appear in this new Japanese-American comedy. There are three acts, the first scene being laid in Monterey, Cal., the second in Kono, Japan, and the last on the deck of a transatlantic liner.

Chauncey Olcott tells a story of an old dorky that he met one day trying to reason with a balky mule. "He said, 'Does he ever kick?' 'Kick, sah!' 'He don't have no reason to kick, I see the one to kick, sah. He's gettin' his own way right along.'"

Edna Wallace Hopper is to star this season in a play by Cosmo Gordon Lennox entitled "Nelly Rogers." The entertainment will somewhat suggest the old Hoyt plays and will consist of a light farcical sketch, with a few songs, given by a small but good company.

It costs a lot of money nowadays to mount a musical play. The first order for shoes for the production of "The Maid and the Mummy," Richard Carle and Robert Hood Bowers' new musical melange, was 350 pairs. The same number of stockings, silk ones, were also ordered. These were for the chorus alone, which is made up of forty girls and eight men. The girls have ten complete changes of costume each and the men six.

Vera Michelena, who was seen and heard in "Princess Chic" last season, will star this year in "The Jewel of Asia."

Alice Fisher is to be starred in a play entitled "A School for Husbands," Stanislaus Stange is the author.

Henry Dixey, who is appearing in vaudeville in New York, is using a condensed version of "David Garrick."

A large bill for haberdashery, showing the prodigal extravagance of the debtor in that line of gentlemen's wear, was sent to Nat C. Goodwin. The actor

night in Boston. She was only a chorus girl when "Mam'zelle Awkins" was rehearsed, but the stage manager let her have her own way, and her eccentric gestures were so comic that one took the honors away from the star.

Lawrence D'Orsay is becoming Americanized. "Have a drink?" said some one in the Lambs' club the other night. "No, thanks awfully, old fellow," said D'Orsay, "but I'm on the wash tub now, y' know."

Sam S. Shubert announces that Ada Rehan, who is to tour under his management, will devote the coming season to three plays, "The School for Scandal," "The Taming of the Shrew" and "The Country Girl." It was in this latter comedy that the actress was most successful at Daly's theater. Miss Rehan has come back from England and is to begin rehearsals at once. An interesting engagement for her supporting company is announced in Fols La Follette, daughter of the Governor of Wisconsin, who make will make her professional debut in "The Taming of the Shrew."

"A theater," says Cecil Raleigh in the London Express "built from the point of view of theatrical art—by the way, such a house would almost certainly be a failure financially—should have no seats higher than half the height of the proscenium opening. There should, therefore, be only one balcony, or, better still, the seats should rise in the shape of an amphitheater, and they should begin very much further from the stage than is the usual custom now. Theater decorations are almost always too garish and too pronounced. The auditorium should be painted in some neutral color, sage green for preference, while the sides of the proscenium should be black."

More than one actor acquired fame in the part of Svengali when the play, "Trilby," was popular. One of these, who is still prominent in the public eye, at once time after another, was that play, was playing a leading part in a



production touring the big cities. At Louisville a member of the company who was playing in his support was noticed to receive a rousing reception on the entrance, this being due to the fact that the actor had been a favorite in the place, which was his home, having played there for a season in stock. The star of the production heard the applause given to the man playing the lesser part, and hastened from his dressing room to ascertain the cause. "Is it that you get that big reception?" he asked, apparently somewhat nettled by the fact that he had failed to meet with the same. "It seems you're a favorite in this 'ten-twenty-thirty-cent' place. How did you ever do it?" "I did it by playing Svengali here," replied the Louisville man, with a hidden meaning lurking in his expressive eye; "you know that part would make any kind of an actor."

Beebohm Tree has given at His Majesty's theater in London a magnificent pictorial production of "The Tempest." The presentation has never been surpassed for mechanical and scenic ingenuity, beauty of costume and background scenes. Particularly notable were the opening realistic shipwreck scene, Prospero's cave and the dances of the Naiads, in which beautiful children participated. Mr. Tree gave an admirable impression of Caliban, but his daughter, Viola, was less successful as Ariel.

Willie Collier, the actor, in telling about his experiences on the road, said that one time his company was making a tour of one-night stands in the small towns of Connecticut. Collier hunted up the only barber that the town possessed and demanded a shave. The tonsorial artist evidently had served his apprenticeship in a butcher shop, as the actor's face was pretty well scratched up when the shave was finished. Several months later the company happened to be playing the same town, and Collier found himself in need

of an actors' fund benefit in Chicago," he says. "Before the performance, I was rehearsing the burlesque balcony scene from 'Romeo and Juliet' when, to my horror, I noticed Sallie Fisher looking on from the wings, and I called Juliet's attention to the incident. I thought the great tragedian would be horrified at our desecration of Shakespeare, but, to my surprise, he began to laugh as soon as it dawned on him that we were about to rehearse the balcony scene from 'The Gladiator.' It was the greatest acting I have ever seen, and I was nearly choked with emotion. As the representative of the actors' fund it was incumbent on me to thank Sallie for appearing at the benefit. This I did as he came off the stage, before I had time to control my feelings. As he spoke very little English, I tried to express myself in Italian. The great actor, noticing my emotion, broke in with, 'Your tears speak so much better than your Italian; you also caused the tears to flow, only in a different way.' When I went on to sing my topical song at the regular performance that evening I could not help contrasting the triviality of my work with that of the great Italian actor, and I almost felt ashamed of my calling."

"San Toy," the Chinese musical comedy which ran for two years in London and a year in New York, will be seen here, with John C. Fisher's big company to interpret it. James T. Powers, famous for years as a fund-raiser of ability, heads the company, and will play the part of "Li," a wily Chinaman with a weakness for appropriating articles belonging to others. The other principals in the cast are Margaret McKinney, George K. Fortescue, John Kinsey, Mina Rudolph, Charles Arling, Josephine Newman, Nagle Barry and Fred W. Huntley.

LIFE OF CHORUS GIRL.

Work Compared With Employment in Store or Office.

A young girl employed in a Chicago dry goods house sought a place last week on the stage, says the Chicago Record-Herald. Her voice was tried by the musical director of the company to which she applied; the wardrobe woman passed favorably on her physical qualifications; she was accepted and assigned to a position in another company under the management of the same organization; a ticket to Pittsburg was purchased for her, and it was supposed she would be at the depot to take a special train. A few hours before it was to depart the representative who had made the arrangements received a short note from her saying that her father forbade her going, and returning the ticket.

The question as to whether the girl will be better off in the store than she would be on the stage probably would provoke wide discussion. Chorus girls claim that they escape many annoyances to which a woman working in a store or office is subjected.

With a view to getting the opinion of a young woman who has tried the chorus method, Miss Sallie Carlton of the "Woodland" company, which is at the Studebaker theater, was approached on the subject. Miss Carlton is bright and well-educated. She is one of the six "peacocks" in "Woodland." She has a fine, well-trained voice and is the understudy of Miss Ida Brooks Hunt, the "Nightingale," and already has appeared in her stead during the Chicago run, although to the knowledge of very few beyond the footlights.

"How did you come to choose a position in a comic opera chorus rather than some other occupation in life when you realized that you had to make your living?" she asked.

"In my case, as in that of many other girls I know, my voice was the only thing I had to work with, and I had to do something to utilize it. Outside of that, however, the chorus girl earns more salary right away than she can at most of the occupations open to her, and the chances are far better for her advancement. Then, the stage affords a girl a good education as far as training goes. She learns more there than in other vocations, and, of course, can gratify her desire to travel and see the whole country, which she could not do in any other line of work. Thus her general knowledge is increased, her views broadened, and if she has any capacity at all for absorbing things, one tour throughout the country improves her very much. Then, if she can sing, she is soon rewarded. Possession of a voice is the first requisite and chief argument for going in the chorus, but I think I would have tried the stage anyway, whether I had a voice or not."

"Another inducement is that a chorus girl gets away from the public. Her life on the stage is free from the rebuffs and humiliating little trials which most girls encounter in other employment. People are impudent to saleswomen, their superiors boss and snub them, and stenographers have to put up with the whims and ill-temper of their employers. Besides, in nearly all situations girls ordinarily fill, they must work all the way from nine to twelve

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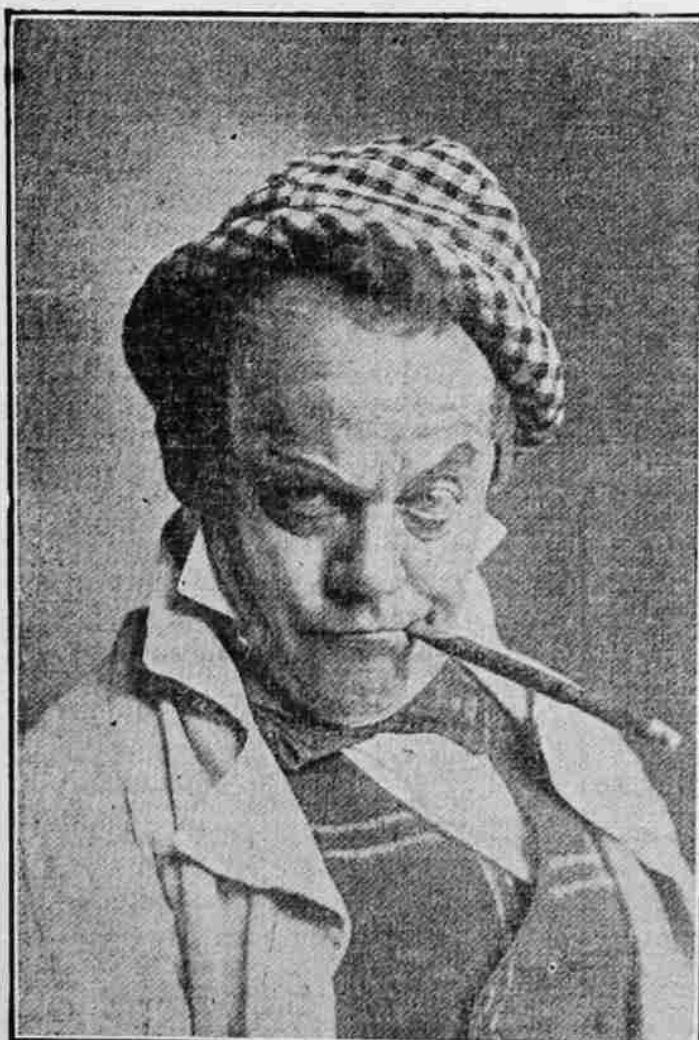
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Frank Daniels in "The Office Boy"—at the Salt Lake Theater.